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SULLY SHOW ROUSES PHILADELPHIA'S PRIDE

Catalogue of the Memorial Exhibit at the Pennsylvania Academy Is a Sort of Almanac de Gotha of the City

PHILADELPHIA.—The memorial exhibition to Thomas Sully at the Pennsylvania Academy of the Fine Arts, which will continue until May 10, is quite a family affair for this city. Philadelphians learned several months ago how great a right they had to take pride in Benjamin West. Although Sully was born in England of English parentage, he was far more intimately affiliated with Philadelphia than was West, for he came to Philadelphia when he was twenty-four and made his home here for sixty-five years.

During most of his life here, those prominent in the social, civic and cultural life of the city flocked to him to have their portraits painted. The catalogue is a sort of Almanac de Gotha of Philadelphia, being crammed with data regarding each sitter: dates of birth and death, genealogy, family connections, place of burial and marriage and notable achievements. In addition to the portraits of such national celebrities as Lafayette, Thomas Jefferson, Patrick Henry (from a miniature), James Monroe, Andrew Jackson and Colonel Jonathan Williams, organizer and first superintendent of West Point, and other military officials, there are portraits of such local notabilities as Benjamin Rush, Samuel Coates, Nicholas Biddle, John Price Wetherill, Horace Binnery and George Mifflin Dallas.

Sully has always been accounted the painter par excellence of women and children, and he is sometimes criticised as sentimental and lacking in vigor. Assuredly the women forming the galaxy temporarily at the Academy are for the most part charming and finely bred. In Sully's day, women were not supposed to be athletic, and these are not. And nearly always they are definitely individualized. In some instances, the study of character is as penetrating and the presentation as strong and frank as in any of his portraits of men.

Of the 235 canvases comprising the show, all are portraits with the exception of "Musidora," a copy of the back of a nude by Benjamin West in the Metropolitan Museum. Sometimes his work somewhat suggests Gilbert Stuart's, whose flesh tones and harmonious color he undoubtedly equalled occasionally. Again it suggests Sir Thomas Lawrence, whose work he admired more than anyone else's and elected to study, when he went to England in 1809. Or again, as in his portrait of Nicholas Hopkins, of the Johns Hopkins family, or in his presentation of George Frederick Cooke as Richard III, he reminds one of Cabanel. Often the background is plain and unrelieved, but at times he introduces such accessories as a curtain or a column or a Gainsborough sky.

As a whole, the exhibition bears witness to great talent and indefatigable industry. And the latter was as necessary as the former, for Sully's large household lived in abundance, entertaining daily. He was the father of nine children and the step-father of three, his wife being his brother's widow. The biography which Messrs. Edward Biddle and Mantle Fielding have just published lists 2,631 works.

The place of honor is occupied by the large picture of Queen Victoria in her coronation robes ascending the throne. Sully painted this in Philadelphia, finishing it five years after he returned from his second trip to England, where he had made from life the charming portrait of Victoria now in the Metropolitan. The portrait shown here, which belongs to the St. George Society of Philadelphia, is very pleasing in color, thoroughly organized and beautiful in composition.

Another fine work undated, is the portrait of his son, Thomas Willcocks Sully, who was also a painter (one of his canvases is shown) and who died in his thirties. It has a Titianesque quality in flesh tones and texture of hair. Remarkable too is a self-portrait, painted in 1834, ruggedly treated, in which he has something of a gaunt, backwoods appearance and in which he does not in the least resemble, even in the anatomy of the features, the ultra-refined and poetic looking individual of the other self-portraits, for the most part painted in his seventies and eighties.

Also inescapable are the six studies of Fanny Kemble, the grandmother of Owen Wister and a fascinating young actress, a niece of the famous Mrs. Siddons.

—E. W. P.

Academy Reception for Women

The council of the National Academy of Design is to hold a reception for the members of the New Jersey State Federation of Women's Clubs at the Fine Arts Buildings, Wednesday afternoon, April 19. The artists will give informal talks on the paintings and sculptures in the annual exhibition.

An Artist by an Artist



PORTRAIT OF ELLIOTT DAINGERFIELD By HENRY R. RITTENBERG
In the artist's exhibition at the Arlington Galleries.

ETCHERS TO HOLD AN INTERNATIONAL SHOW

Brooklyn Society to Give An Exhibition in Anderson Galleries—Modernists and Academic Schools to be Included

Through the initiative of the Brooklyn Society of Etchers, and under its direction, the first International Exhibition of Etchings held in New York city is to open in the Anderson Galleries on April 17 to continue through April 29.

It will comprise about 200 prints representing the best available work of the foreign etchers and the latest work of the American contributors. This distinction is made by the society in its announcement in justice to the foreign artists, since the examples of their work have been obtained from print dealers in New York, who have cooperated generously with the society, and will not necessarily represent their very latest work.

As an illustration of the scope and catholicity of the exhibition the names of the following European etchers may be mentioned as being represented in the show: Muirhead Bone, McBey, Forain, Lehmbrecht, Picasso, Brouet, Otto Fischer, Van Augeren and Besnard. Among the Americans will be John Marin, Donald Shaw McLaughlin, John Sloan, Charles H. Woodbury, Eugene Higgins, Frank W. Benson, Stephen Parrish, Jerome Myers and Ernest D. Roth.

In declaring the exhibition to be "both a test and an assertion," the Brooklyn Society of Etchers also states that it "wishes to demonstrate the fact that the Graphic Arts in America today are developed to a point of equality with those of any other country—that the art of etching in America has come into its own."

Chicago Artists Elect Officers

CHICAGO—At its annual election the Chicago Society of Artists chose these officers: President, R. S. Ingerle; vice president, C. R. Kraft; secretary, Marie Alanke; treasurer, C. W. Dahlgreen; directors, Oliver Dennet Grover, Martin E. Henning, and Edgar S. Cameron. The society expects to have permanent clubrooms soon in a new studio building in Cedar Street.

INDEPENDENTS HAVE RECORD ATTENDANCE

Their Sixth Annual Visited by 15,000, Approximating the Winter Academy Total—More Sales than in 1921

During the three weeks the sixth annual exhibition of the Society of Independent Artists was open in the Waldorf-Astoria Hotel roof garden, 15,000 persons attended the show. This record exceeded by several thousand the best previous attendance at any of the society exhibitions. There was an increase in sales in addition, twenty-one pictures being sold this year as against fifteen in 1921.

The attendance of 15,000 is approximately the same as that at the Winter Exhibition of the National Academy of Design in November-December, 1921, although the Academy has existed ninety-one years longer than the Independents' organization.

In a statement about the success of the show the comment is made that the great popular success of the sixth exhibition "is an indication that the American art barometer is rising. And to meet this rising tide of popular interest and approval a flood of artistic talent is coming from all parts of the country. From all over America come artists hitherto unheard of to exhibit their work at the Independent show with the work of men of established reputation. For the Independent Society is a great experiment in art democracy, and the tyro is admitted on equal terms with the adept.

"The result is often a mad melange, but never one of commonplace achievement and mediocrity as is the case with the usual run of Academy shows. Every year the principle of the Independents, the principle of no jury, is again vindicated by the appearance of new and worthwhile talent which jury shows would automatically rule out."

Painter Advertises on Bill Boards

PARIS—Marcel-Lenoir, painter, inaugurates a new fashion, advertising with bill posters a display at his own studio of his latest achievement in fresco, the "Crowning of the Virgin Mary" for the Roman Catholic Institute at Toulouse, 17 metres wide by 5M. 50 high.

CURRENT SHOWS IN NEW YORK GALLERIES

Salmagundi Club Holds Its Annual Water Color Exhibit and Whitney Studio Club Displays Members' Work

For the final exhibition of the season by members at the Salmagundi Club there has been arranged a large and interesting show of water colors, pastels, illustrations, etchings and drawings, numbering 156 in all.

The Isidor prize of \$100 was awarded to Charles Basing for "An Easterly Breeze," a water color spotted in so effectively as to enhance the sense of motion of a small fleet of fishing boats running in to a cove before the wind. The first Shaw prize, \$100, went to William G. Watt's wood engraving "Betty," after Bewley's portrait of a baby; and the second Shaw prize, also \$100, to Pruett Carter for an illustration in oils.

Alpheas P. Cole exhibits a striking portrait of "The Artist's Wife," resonant in color and of much decorative charm; W. R. Leigh a large western landscape, "Monument Valley," Kerr Eby a spirited etching, "Machine Guns," Louis Kronberg, a brilliant study of ballet girls in "Orange and Blue," and Oscar Julius a marine, "The Mackerel Boat," that is full of the spirit of the "blue water." In much the same vein is Gordon Grant's "Out o' Gloucester," his fishing schooner being impeccably drawn.

Ernest D. Roth shows a group of his Spanish etchings, G. Glenn Newell a large and brilliant study of calves in water color, touched with humor; Edward C. Volkert a delightful group, "Out of My Sketchbook," also of cattle; George Pearce Ennis, a drawing in red chalk, "The Puddler," and W. T. Brundage a poetical little autumn scene with flying ducks called "A Pool in the Marsh." The exhibition will remain on view through April 22.

Paintings by Younger Americans

Twelve of the younger American painters are exhibiting together at the Galerie Intime until April 25. One of the outstanding pictures in the group is Lars Hoftrup's "The Harbor," with its broad, sure touch. "The Wreck of the Thistlemore" by Ross Moffatt is dramatic in feeling and as a composition is particularly well balanced. "East River" by Karl Larsson has a deep appreciation for color values as affected by a slightly hazy atmosphere.

In the room devoted to the water colors of Sander Bernath are two unusual views of New York seen through the cables of Brooklyn Bridge. The work of this young artist suggests that he knows how to work quickly and with precision. There is strong, yet flexible, drawing in the figures of two men carrying a drowned body in "The Unfortunate Bather" by Eugene Higgins.

Casilear Cole's "Portrait" and "Portrait of Sophie" are dignified and reserved. They have a repose about them which makes them pictures to be lived with. Gordon Stevenson's "Elizabeth Moffett," Sidney Dickenson's portrait of a man, and Raymond Neilson's portrait of a young woman in evening dress are others in this field.

Eliot Clark's "Mountain Mosaic" is a harmony in deep blues and Edwin Dickenson's "A Wreck" is symbolic. A landscape with pines by William Sanger is interesting both for its design and its quiet color.

Whitney Club's Annual Show

The annual exhibition of the members of the Whitney Studio Club is a big affair, whose importance is not confined to the fact that the catalogue lists one hundred and eighty-six paintings and thirty-two sculptures. Its real significance is in showing the work of a number of artists who are doing stimulating things, many of them are already well known. Others among the new comers give promise that we may some day be much more familiar with their names.

The individuality that lies in modern art is well represented in the first room by seven or eight landscapes by as many artists, each one strikingly different from the rest. There is one by Gifford Beal that masses green foliage over a vivacious garden party of the '60s. Samuel Halpert defines a hilltop and its clustered buildings with bold outlines. Allen Tucker's "Incoming Fog" offers an absorbing comparison of tone between the dark pines and the silvery mist. Hayley Lever's trees are rendered with interest in form, and William Quanchi's rich-toned palette gives us a landscape of decorative charm.

Leon Kroll's "Leo Ornstein" shows how satisfying the result may be when modern methods are applied to portraiture. Rockwell Kent's "Berkshire Hills" would hold its own among any number of pictures. It is a snow scene, with blue shadows over the hills and lines of dark trees cutting across, while in the foreground is an animated group of figures.

In another room, Jerome Blum's "Tahiti," is the very antithesis in both season and spirit

(Continued on Page 6)

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Joseph T. Kinsley Collection of Paintings Soon Will Be Dispersed at Auction in Philadelphia



"MRS. ROBINSON OF BOSTON"

By THOMAS SULLY

The Joseph T. Kinsley collection of paintings and bronzes, including several fine canvases by early American masters, will be placed on exhibition in the Philadelphia Art Galleries, Fifteenth and Chestnut streets, Philadelphia, on April 24, continuing on April 25 and 26, their sale at auction taking place on April 27.

In number, the collection is a small one, comprising thirty-eight canvases and four bronzes, but in quality it stands very high, as it includes three works by Sully, one by Gilbert Stuart, two by Rembrandt Peale, a fine early Mauve, a Claude Lorrain, a Terburg, a Watteau, and one of Christian Schuessle's historical canvases.

The Gilbert Stuart is a small replica of the famous Lansdowne portrait, which is said to be the third or fourth of the eight small replicas Stuart painted. It comes from the collection of Thomas Skelton Harrison, one time United States Consul to Egypt, and a Philadelphia philanthropist. The three pictures by

Sully include portraits of Mr. and Mrs. Henry Robinson, of Boston.

Rembrandt Peale is represented by two portraits, a bust of Robert E. Gray, painted in 1850, and a half-length of Samuel Nicholas Gray, both canvases being fine examples of Peale's work. The canvas by Schuessle is very large and shows "Benjamin Franklin Before the Privy Council, Whitehall Chapel, London, January 29, 1773." Many historic personages are included in the composition and the artist made faithful portraits of all of them.

Of the works by European painters, Mauve's "Cattle at Pasture, Holland," stands out for its beauty, as does Blommers' "Departure of Fishing Boats, Scheveningen," a masterpiece that won a gold medal at Amsterdam. The "Port of Leghorn" by Claude Lorrain is one of his seaport themes that is distinguished by its golden summer sunlight. The Watteau, "Pastoral Pleasures," is a characteristic work; and the Terburg an interior with figures.

EXHIBITION of OLD MASTERS

A VERY fine collection of paintings of the Italian, Dutch, Flemish, French and English Schools is now on view at Spink & Son's new Gallery in King Street.

There are pictures here to appeal to every collector—a magnificent "Annunciation" by Filippino Lippi (never exhibited in England before); a typical Greuze head; portraits of great historical interest, and fine examples of the work of Romney, Bonington, Lawrence, Turner, and other English painters.

Those interested are invited to take the earliest opportunity of visiting this Gallery, which is open daily from 10 to 5.

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HUNTINGTON TO GIVE PICTURES TO PUBLIC

Signs Deeds Making Gift of His \$5,000,000 Collection to the People as Well as His Wonderful \$10,000,000 Library

LOS ANGELES—Under terms similar to those governing the gift of the late Henry C. Frick of his home and art treasures to the city of New York, Henry E. Huntington is to turn over to the public his collection of art works and his books and manuscripts, all housed at San Marino, near Pasadena. His library is estimated to be worth \$10,000,000 and his art collection \$5,000,000.

While the library will probably be thrown open to the people within a few months, the mansion and the pictures and statuary will not be given up to public use until after the death of Mr. and Mrs. Huntington. The lawyers of Mr. Huntington have taken as models the trusts creating the Leland Stanford University at Palo Alto, Cal.

A self-perpetuating trust, to be called the Henry E. Huntington Library and Art Gallery, will be created. Mr. and Mrs. Huntington have signed three deeds, transferring to a board of trustees the library, the art treasures, the mansion and the other property at San Marino. Under the first of these deeds the library and a part of the grounds, including the Japanese gardens and the eastern approaches to the library, pass immediately into the hands of the trustees. It is the intention to throw open the library and grounds to the general public as soon as the work of indexing the volumes has been completed.

Under a second deed Mr. Huntington transfers certain orange groves and surrounding property which may later either be sold for the benefit of the library and art galleries or retained for development purposes.

The property covered by the third deed, which transfers the art galleries and that part of the San Marino residence in which the family lives, will not pass to the trustees during the life of Mr. or Mrs. Huntington.

Mr. Huntington has named William E. Dunn, George E. Hale, George S. Patton, Archer M. Huntington and Henry M. Robinson as trustees. Mr. Huntington retains during his own lifetime, and for Mrs. Huntington if she survives him, the right personally to name trustees to fill vacancies.

The officers of the foundation are W. E. Dunn, chairman; George S. Patton, vice chairman, and J. E. Brown, secretary, while Mr. Huntington himself is treasurer.

In his art collections Mr. Huntington favored the English masters. His purchases in this field have attracted less attention than his acquisitions of rare books because they were less spectacular, but he had already spent millions

for pictures when he bought Gainsborough's "Blue Boy" from the Duke of Devonshire for a price, at the rate of exchange then prevailing, of about \$640,000, the largest sum ever paid for a single art work. His collection contains other noted Gainsboroughs, some rare Rembrandts, and a Reynolds or two, besides the works of many other masters of the past and of the present.

In 1912 he purchased three Gainsboroughs at a sum said to have been \$1,000,000. They were the portraits of Viscount and Viscountess Ligonier and Lady Petre. Later he was said to have paid \$200,000 for a half-length Gainsborough portrait of Ann Luttrell, Duchess of Cumberland. All of these were lent by Mr. Huntington in 1914 to the exhibition of "Great Masters of the English School" at Duveen's Gallery, New York.

An idea of the task of the bibliographers in this, the greatest of private libraries in the world—a library that rivals the British Museum in the extent and variety of its contents—may be obtained when it is stated that O. A. Bierstadt needed a book of 200 pages to describe the library of the late William Howe and that Mr. Huntington not only purchased that library en bloc, but the Howe, Frederick Halsey, Dwight Church, Beverly Chew, Augustin MacDonald, Russell Benedict, Duke of Devonshire, Earl of Bridgewater and Newdigate-Newdigate collections as well, and acquired much of the Britwell Americana and the Pembroke Incunabula.

Joab Mulvane Donates \$50,000 for an Art Museum in Topeka, Kan.

TOPEKA, Kan.—Washburn College has received as a gift \$50,000 for an art museum to be erected on the college campus. The donor is Joab Mulvane, a resident for many years of Topeka, and the museum will be known as the Mulvane Art Museum.

This museum is proposed not merely for the preservation of works of art but as a working laboratory for Washburn College and will contain a lecture hall, class rooms, studios and a library, as well as exhibition galleries.

The gift is to a great extent due to the interest awakened in art by Mrs. Frances D. Whittemore, who for many years has been head of the Art Department of Washburn College, and through whose instrumentality, in co-operation with the Art Guild of Topeka, transient exhibitions have been brought here.

Keck's Booker Washington Statue

Charles Keck's heroic bronze statue of Booker T. Washington was unveiled at Tuskegee, Ala., on April 5, as a part of the Founders' Day exercises at the Tuskegee Institute, of which Washington was principal. The statue represents the founder of Tuskegee lifting the veil of ignorance and darkness from his less fortunate brother. The work is the gift of 100,000 American negroes.

STUDENTS TO CHOOSE THEIR OWN TEACHERS

New Kind of Art School in Chicago Nears the Ideal of Those Who Would Abolish Old Time Academic Methods

CHICAGO—Recently Professor Frank J. Mather, of Princeton University, said that the best thing which could happen to American art would be the closing of all art schools in the country for a period of twenty years. He added that the best way to learn to be an artist is by association with a master in his studio—the way the old masters themselves learned.

While no art school has shown a disposition to close as a result of Professor Mather's advice, a new kind of school, which is a sort of compromise between the old academic institution and the idea of the Princeton professor, is being planned at Hull House for those who feel that their natural abilities are being repressed by academic teachers.

The instructors are Carl Hoeckner, Agnes Squire Potter, Rudolph Weisenborn, Beatrice S. Levy, William Owen, Jr., and Albert C. McArthur. Most of these are former students of the school of the Art Institute, members of Cor Ardens, a revolutionary group, and well-known among the younger Chicago artists for their individualism.

The announcement of the school reads: "It welcomes as students all those earnest people who seek an opportunity for the free development of their creative ability, together with the acquisition of knowledge and skill."

In this school there are to be as many ways of teaching as there are students. Instead of a student being assigned arbitrarily to a certain teacher, and placed in a class of forty odd students, all of whom are trying to turn out the same still life or life drawing, the student will be allowed to select his own teacher, who will study his temperament, search for his special aptitudes and try to get him to juggle perspective, composition, etc., all at the same time. It is not the plan to eliminate the pitfalls that beset the path of the student, but it is expected the teacher will devise means of helping him master them for himself. While such ideal modes of teaching may exist in the established art schools, the chances are that they do not, because the classes are too large.

Kendall Leaves Yale Art School

Sergeant Kendall has resigned as dean of the Yale Art School. He will devote his time henceforth to portrait painting. He also resigned the Leffingwell professorship of painting and designing. Everett Victor Meeks, Yale 1901, of New York has been chosen as his successor.

Studio Gossip

Nicolas Macsoud has returned to his studio, 191 Clinton street, Brooklyn, from a trip to Bermuda lasting several weeks. He will soon hold an exhibition of paintings, comprising Bermuda scenes.

The picture entitled "Laurel" by Clara Fairfield Perry in the exhibition of the National Association of Women Painters and Sculptors at the Anderson Galleries has been sold to a New York collector.

The 300 students of the School of Applied Design for Women have been invited by the "textile class" to an exhibition of the paintings of Ellen Dunlop Hopkins. The students will be entertained at a tea on April 25, at 3:30 p. m. at the studio of Mrs. Hopkins, 127 East 29th street.

Jane Peterson will soon leave on a trip to Europe. She will visit France and Spain and may see other countries before she returns.

Clara Weaver Parrish recently held a successful exhibition at Selma, Ala. She sailed on April 8 for Europe and will go to the south of France. She is planning to have a studio in Paris for a year.

Helen Watson Phelps has finished a portrait of Mr. Seaman S. Miller. She has also painted a portrait of Temple Oliver, the writer.

Albert Sterner, whose exhibition of loaned portraits at the Seligmann Galleries closed last week, is now painting a large portrait of Mrs. Brooks Nichols of Bryn Mawr, Pa. He will also make portrait drawings of the daughter of Mrs. Payne Whitney and Mrs. Sayles.

William Steen is painting a series of mural decorations at Columbus, Miss. He is also preparing the designs for the floats to be used at the one hundredth anniversary of the founding of Columbus.

In the exhibition of black-and-white etchings by William Meyerowitz at the Print Club, Philadelphia, there are seventy-five plates, comprising the New York set, the Gloucester set and character studies.

E. Hodgson Smart, who recently completed a portrait of President Harding, is again in Washington, painting General Pershing.

Frederick K. Detwiler is painting a decoration for a home, the motif of which is the sky line of lower Manhattan from one of the bridges. He has received word that his picture, "Early Moonlight, Noank," has won the popular vote at Beloit, Wis.

Grace Horne, who has conducted a successful gallery at 1 Eastern Point Road, Gloucester, Mass., for some time past, has decided to move to the "Haunted House" on the top of the hill which overlooks the harbor.

The Woman's Club of Passaic, N. J., will open Monday, April 17, at the Reid Memorial Library, an exhibition of thirty paintings by Henry S. Eddy.

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THE MYSTIC MARRIAGE OF ST. CATHARINE (62x52) by PIETRO PAOLINI, signed and dated 1636. From the Lucca Gallery—see "Dr. Waagen's Galleries," p. 94. From the Collection of Sir Thomas Baring. From the Collection of the Earl of Northbrook.

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CATALOGUES MAILED ON REQUEST

AUCTION REPORTS

Silver and Sheffield Plate

Anderson Galleries, Park Ave. and 59th St.—
Old American, English, Irish and Continental
silver, old Sheffield plate and
French gold and enamel boxes gathered
from various collections, April 6, 7, 8.
Total for 456 lots, \$55,741.50. A report
of the sale for items of \$400 and over:

208—Two old Sheffield tureens and covers; order	\$ 550
349—Early American silver loving cup; order	510
353—Four early Georgian silver sauce boats; W. R. Coe	540
362—Early American silver cup and cover; Clarence Dillon	600
387—Old Georgian silver epergne; Miss H. Counihan, agent	725
391—Old Irish racing cup; E. F. Collins	600
422—Old Irish silver potato ring; W. R. Hearst	825
426—Old Irish silver tazza; W. R. Hearst	875
432—Old Georgian silver-gilt porringer and cover; Clarence Dillon	800
452—Two-handled silver-gilt James II porringer and cover; Clarence Dillon	3200
456—William III Monteth silver bowl; W. R. Coe	3700

James N. Rosenberg Collection

Anderson Galleries, Park Ave. and 59th St.—
Whistler lithographs from the Jessop and Underhill collections, and a painting by Whistler; collection of James N. Rosenberg, paintings and etchings by Zorn and etchings by Whistler and Meryon, April 7. Total for 147 lots, \$35,023.50. A report of the sale on items of \$400 and over:

84—"Little Venice," etching by Whistler; A. W. Newman	\$ 750
86—"The Piazzetta," etching by Whistler; A. W. Newman	525
87—"The Doorway," etching by Whistler; Knoedler & Co.	825
88—"The Beggars," etching by Whistler;	

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*Oliphant Collection to be Dispersed Here;
Contains Rare Tapestries and Period Art*



ONE OF A SET OF BRUSSELS TAPESTRIES DEPICTING THE STORY OF BELISARIUS

A hitherto unknown portrait of Washington by Gilbert Stuart, a group of stained glass panels finer than anything seen here since the sale of the Henry C. Lawrence collection, English and French furniture and two magnificent sets of tapestries are among the many rare objects of art to be shown in the Sir Algernon Oliphant collection at Clarke's, No. 44 East 58th street, beginning April 17.

The tapestries comprise seven Brussels pieces from designs by Guillaume Bolencir depicting the story of Belisarius, this set having originally come from the sale of the collection of the Marechal de Montesquiou in Paris in 1770; a set of royal hunting tapestries by Troilus de Cryts, and a pair of very rare Medici tapestries from Florence. Among the stained glass panels are several examples of very rare Oxford Gothic work from the XIV and XV centuries.

Some of the pieces of furniture are a needle work Chippendale dining-room suite from Lord Ascourt's estate near Hull, England, the famous Carrosserie Panels with the arms of Queen Anne and Earl Cowper, a superb Georgian architectural bookcase from Wanstead Park, England; old court cupboards, marriage chests, refectory tables, and other pieces of walnut and mahogany furniture, and

a Charles II bell metal suspension. Many pieces of French furniture, signed by renowned cabinet makers, are included in this division, and there is a quaint XVII century portable faience stove.

Among the architectural objects are several painted ceilings, including one by Ingres; "Les Cupidons," by Fragonard's most talented pupil, Marguerite Gerard, dating from the XVIII century; and ceiling and overdoor decorations by Lady Diana Beauclerc, daughter of Lord Marlborough; Mary Ann Flaxman, Mary Nollekens and Maria Cecelia Louisa Cosway, the last three being wives or sisters of the great artists whose names they bear. In this section of the collection there are many marble and wood chimney pieces and a unique mantelpiece in porphyry and marble by Inigo Jones.

Other objects in the collection are two harpsichords of the XVII century, one superbly decorated by Nicolaes Maes and Philip de Koningk; rare porcelains, clocks by famous makers, and many pieces of exquisite Georgian silver. The entire collection will remain on public view through April 25, the sale at auction beginning on April 26 and continuing daily to April 29, inclusive, each session commencing at 2.30 p. m.

Knoedler & Co.	1000
89—"The Garden," etching by Whistler; Kennedy & Co.	500
91—"The Sea, Pourville," oil painting by Whistler; E. F. Collins, agent	3900
94—"Zorn and his Wife," etching by Zorn; Knoedler & Co.	1200
95—"The Valse," etching by Zorn; Knoedler & Co.	1050
96—"En Omnibus," etching by Zorn; A. W. Newman	800
112—"The Honorable Miss Fitzgerald," painting by Zorn; C. R. Marley	3750
113—"Portrait of gentleman and dog," painting by Zorn; C. R. Marley	2500
114—"Portrait of a lady," painting by Zorn; E. F. Collins, agent	4450
115—"A Bather," painting by Zorn; C. R. Marley	4950

Collector's Sporting Library

Anderson Galleries, Park Ave. and 59th St.—
The sporting library of a well-known collector, April 3, 4. Total for 380 lots, \$20,998.50. A report of the sale on items of \$400 and over:

9—Alken Colored Plates, "National Sports of Great Britain"; T. J. Gannon	\$1000
10—Alken's "Trip to Melton Mowbray," 14 colored plates; R. A. Reader	650
29—4 colored aquatint engravings by Alken; E. R. Gee & Co.	1150
31—American Turf Register and Sporting Magazine, vols. 1-15; J. L. O'Connor	1000
34—Annals of Sporting and Fancy Gazette, 13 vols; Brentanos	750
54—Series of 24 aquatint engravings by Sutherland after Barenger; G. Wells	1000
106—"A Picturesque Tour along the Rhine," by Gerning, illustrated by 24 colored	

plates and 60 original miniature aquarelle drawings; R. A. Reader	875
123—20 colored sporting plates by Newhouse, "Incidents in traveling," R. A. Reader	575
161—Egan, Pierce, Real Life in London, 2 vol.; Judge W. C. Noyes	575
233—Morland and Ibbotson, Shooting Subjects, 5 rural shooting scenes, printed in colors; Brick Row Book Shop	1500
244—New York Sporting Magazine and annals of the American and English turf, 1833-4 Rosenbach & Co.	985
253—Portraits of the Winning Horses of the great St. Leger Stakes from 1815 to 1824 inclusive, ten colored aquatint plates, painted by Herring and engraved by Sutherland; L. Wilmerding	600
331—Sporting Magazine, 156 volumes; F. M. Hopkins, agent	1000
377—"Coursing," by Dean Wolstenholme, a series of colored aquatint engravings by Sutherland after Wolstenholme	460

Carvalho Brothers' Antiques

Clarke's, 42 E. 58th St.—Antique textiles, chintzes and furniture from the collection of Carvalho Brothers, of Portugal, April 4, 5, 6, 7, 8. Total for 1,008 lots, \$49,309.75. A report of the sale on items of \$400 and over:

142—Four Heppelwhite chairs with cushions of antique English chintz; Mrs. H. C. Ellwanger	\$ 400
785—Large Aubusson carpet; Mrs. Emmot Buel	700
993—Gold needle painted cope, Spanish, 16th century; Edwin W. Ward	625
996—Red and yellow brocatelle, Italian, 16th century; Mrs. Hugo Arnold	425
1008—Large verdure tapestry, Flemish, 17th century; Mrs. D. Levy	675

C. W. KRAUSHAAR

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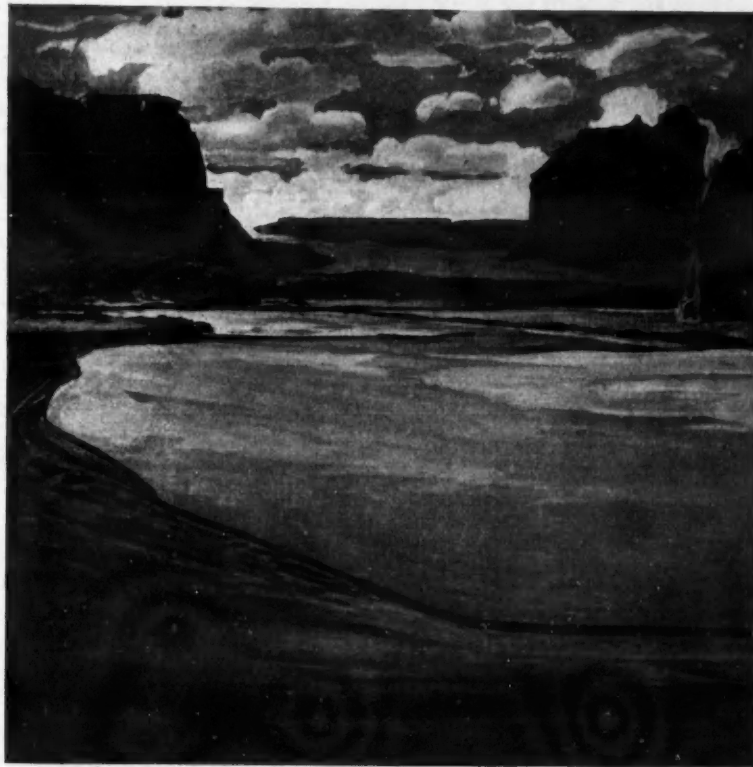
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A Dramatic Picture of the West



"ARIZONA LANDSCAPE"

By GEORGE T. COLE

In the artist's exhibition at the Kingore Galleries

SAN FRANCISCO GIVEN HUGO BUST BY RODIN

Museum Presented with the Work that
Was the Sculptor's Last Labor, and
Which the Louvre Sought to Obtain

SAN FRANCISCO—Rodin's last work, the
bust of Victor Hugo, which he was finishing
at the time of his death, has been presented to
the San Francisco Museum of Art. It was
unveiled before a large crowd. Raphael Weill,
merchant and philanthropist of this city, gave
Rodin the commission for the work, intending
to present it himself, but he died in his native
country, France, before his intention could be
realized. The presentation was made by his
nephew, Michel D. Weill.

The bust, though unfinished, is a fine example
of the sculptor's art, and it has lately become
known that the Louvre desired to obtain the
work for its permanent collection. The pres-
entation coincides with the opening of a
French section in the local museum. Consul
General Neltner of France, who was among
the speakers, said he would enlist the interest
of French artists in the new section and en-
deavor to have their best and most representa-
tive works shown here.

Dr. Bredius to Live in Monte Carlo

THE HAGUE—The well-known expert on
Rembrandt's paintings, Dr. Bredius, is about to
take up his residence at Monte Carlo and is
trying to sell his house to the city.

MRS. SWYNNERTON HONORED BY SARGENT

Aged Woman Painter's "Oreads" is Pur-
chased by the American Artist and
Is Presented to the British Nation

LONDON—When one artist buys another
artist's work and presents it to the nation, and
when the purchaser is Mr. Sargent and the
other artist is a woman, one is safe to deduce
that the work in question is of a very high
order. It is Mrs. Swynnerton's "Oreads," a
remarkably fine nude study under brilliant
lighting, that is the work in question. It is
not one of her later works, but was exhibited
at the Royal Academy fifteen years ago, when
it attracted Sargent's attention.

Mrs. Swynnerton's merits have often before
been voiced in these columns. Like good wine,
her art "needs no bush," but speaks for itself
in its strength and originality. It is so vital
that it is difficult to realize that its author is
but a couple of years removed from eighty.
L. G. S.

Will Honor Borglum and Brandegee

At the Dudensing Galleries, 45 W. 44th
street, the Eclectics will hold their seventh
annual exhibition the first two weeks in May.
This exhibition will memorialize the late Solon
Borglum and Robert B. Brandegee by ex-
hibiting examples of their work.

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Vol. XX APRIL 15, 1922 No. 27

ANOTHER GREAT GIFT

The announcement that Henry E. Huntington is to give to the public in perpetuity his estate of San Marino, at Pasadena, California, with its great library and all its art treasures, will give to the people of the western part of the United States the pride of knowing they will have a cultural benefaction comparable to that the eastern part of our country has in the gift of the late Henry C. Frick.

In their legal form, the Huntington and Frick gifts to the public are identical, each being a self-perpetuating trust with adequate funds for its support. Both gifts are housed in structures distinguished for their architectural beauty. But in content they differ to the extent that in the Henry E. Huntington Library and Art Gallery, as its title makes plain, the collection of books outranks in importance the works of art. Yet Mr. Huntington's gallery contains so many great examples of the English masters that his art collection stands in the front rank of the world's private assemblages of pictures.

Mr. Huntington's gift illustrates, once more, the fact that our greatest American collectors of art objects assemble their treasures to the invariable end of presenting them to the public. The personal satisfaction they take in these precious things in their lifetimes is only a part of their more generous purpose in planning to give them to the American public for all time.

These gifts of great art works to the American people have been so numerous in recent years as to create a certain amount of ill-feeling in Europe over the draining of private art collections there by wealthy and discriminating Americans. On this side of the Atlantic we can take pride in the fact that these acquisitions, and resultant public gifts, are the results of American industry, American initiative and American generosity. Neither by inheritance nor the fortunes of war have our private collectors acquired these fine art works. They have bought them openly and in the same spirit have given them to the American public.

THE ART COMMISSION

Now that the absurdities of the public hearings over the suitability of MacMonnies' statue of "Civic Virtue" to stand in City Hall Park have been brought to an end, and the statue is to be emplaced on the site selected for it by the terms of the Angela Crane gift with the approval of the Municipal Art Commission, it is pertinent to refer to the manner in which everyone concerned in the protest against the statue overlooked the rights and powers bestowed on the Art Commission by the city charter.

The basic purpose of establishing this art body was an endeavor to correct the municipality's official habit of accepting inartistic designs and sculptures for public monuments, of inartistic and unsuitable designs for public buildings and to prevent the placing of public monuments in inappropriate places. The need

for such a body was long apparent before the Art Commission was created. And of the value of the work done by the commission since it was established the general public has little idea; it has prevented many inartistic monuments, buildings and unsuitable sites from being imposed on the city and its citizens.

No recognition of the importance of the judgment of the Art Commission in relation to the acceptance of the MacMonnies statue appeared anywhere in the remarks of the protestants against that work. That body, legally created by the will of the people, was completely overlooked, as were its powers, by these citizens of New York whom it represents and whom it endeavors to protect against unsuitable art in all its public forms, an endeavor in which it has been signally successful, although it has beaten no drums of publicity about its work.

If the judgment of the Art Commission is of no value, as the action of these citizens would imply, then the Art Commission should cease to exist. But so long as it is empowered with its present duties and responsibilities it should be upheld. It is the opinion of THE AMERICAN ART NEWS that it should be sustained in the good work it has done and is doing to save the city from such inartistic horrors as were foisted on New York and its people before the Art Commission was legally created.

Eliot Clark Elected President of American Water Color Society

The American Water Color Society has elected Eliot Clark president, George Pearce Ennis secretary, and Cullen Yates treasurer. New members of the board are William Starkweather and George Laurence Nelson.

The following new members were elected: Gertrude B. Bourine, Alphaeus Cole, Mary Russell Colton, Walter Farndon, William Forsythe, G. Haderfeldt, George H. Hallowell, Kenneth G. How, Oscar Julius, Mabel Key, Louis Kronberg, Maud Mason, Catherine W. Morris, Dora L. Murdock, J. M. Guislan, John O'Shea, C. B. Patterson, Joseph Pennell, Raymond Perry, L. Neandross, W. E. Spader, Arthur Spear, Max Willyorek, W. Lester Stevens and Sergeant Kendall.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 1)

of Kent's picture—the warmth, the ease, the brilliance of the tropics being its theme. Hanging in the same room are Peter Krasnow's "After the Snow," Helen Hamilton's "Mills on Silvermine," John Alger's "Overlooking the Town," S. G. Moyer's "Harlem River," and Henrietta M. Shore's "Decorations."

The drawings include some interesting work by Lila Wheelock and Oscar F. Howard, and among the etchings is Roderick Seidenberg's "Fort Leavenworth Prison." Karoly Fulop contributes a batik of rich coloring and Ethel Wallace a unique type of textile painting.

Among the sculptures is a head of an Indian by Victor Salvatore that shows a fine shading of contour. Salvatore F. Bilotti's "Detail of a Figure" and "Torso" are notable for their beauty of line. Gertrude V. Whitney's "In the Trenches," a single, stooping figure, is full of the play of straining muscle. Herman M. Linding's carvings in wood, "Burdens" and "Old Folks," express the weariness and toil of age.

Troy Kinney Shows Varied Work

For those who know Troy Kinney through his etchings only, there is a decided surprise in store in his current exhibition in the Kennedy Gallery. This consists of an oil painting and five water colors which make plain the fact that this etcher is quite as much at home when working with oil and wash as when engaged with the needle on copper.

Like most of his etchings his oil painting is concerned with dancing. "En Suite de Danse" shows a ballet scene in a formal French garden, the center of interest being the premiere ballerina and her male partner with groups of figurantes in court costumes watching the duet. The artificiality of the scene is capably felt and rendered, yet the tiny figures are, of themselves, imbued with life.

More vivid are the water colors, scenes and figures of the ballet exquisitely painted. "The Rehearsal" and "11 A. M." are both ballet practice themes, the last being made additionally interesting by the glimpse one gets of stage paraphernalia cluttered in the background. There are five pencil drawings of nude figures that are firm in construction and admirably drawn; while the fourteen pastels, chiefly studies of famous ballerinas, are lovely in color and grace of movement. In the quality of movement they surpass Mr. Kinney's familiar etchings of the dance of which twenty-one are included in the present exhibition.

Borglum Memorial Exhibition

A memorial exhibition of the work of the late Solon H. Borglum was opened in the rooms of the National Sculpture Society on the night of April 11 with a service conducted by that organ-

Death Claims H. E. Field, Artist and Critic; Henry Merwin Shrady, Sculptor, Passes Away

Hamilton Easter Field, painter, art critic and editor of *The Arts* magazine, died of pneumonia in his home, 106 Columbia Heights, Brooklyn, on April 10 after an illness of three weeks, in his fiftieth year. The funeral services were held on the afternoon of April 12 and burial was in the old Friends Cemetery, Prospect Park, Brooklyn.

Mr. Field was born in 1873 in the house in which he died and was the son of Aaron and Lydia Haviland Field, both his parents being of old Brooklyn families. He was educated at the Brooklyn Polytechnic Institute and Columbia and Harvard Universities, before going abroad to study art in Paris under Gerome, Fantin-Latour and Raphael Collin. He returned to the United States in 1903, giving his first exhibition in the Clausen Galleries two years later.

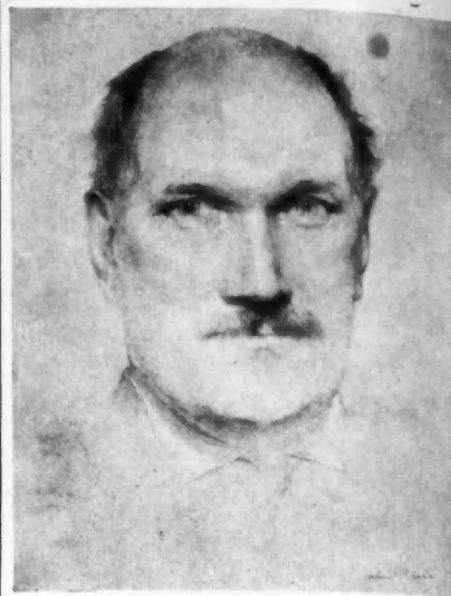
In addition to his work as a painter, Mr. Field began his career as a writer by publishing "The Technique of Oil Paintings" and by acting as an art critic. He also actively concerned himself with all the art movements of the day and with the collecting of fine art objects, his collection of Japanese prints being recognized as one of the finest in America.

He was the president of the Brooklyn Society of Artists, and practically the last thing he did, before being stricken with his fatal illness, was to form a new liberal art society called the "Salons of America," made up of insurgents from the Society of Independent Artists, whose publicity methods Mr. Field charged were improper and unethical.

In addition to his other art society activities, Mr. Field was a director of the China Society of America, a member of the French Museum and director of the Society of Modernists of America. He established *The Arts* in 1920 and practically wrote the entire contents of each issue. Previous to this he had been an associate editor of *Arts and Decoration*. He also conducted art classes in his Columbia Heights home and at his summer home, Camp Neddick, Maine.

HENRY MERWIN SHRADY

Henry Merwin Shrady, one of America's most distinguished sculptors, died in St. Luke's Hospital, New York City, on April 12, after a long illness. He was born in New York October 24, 1871, and was the son of the famous surgeon, George F. Shrady.



HAMILTON EASTER FIELD

From a drawing by Helen Peale

He was graduated from Columbia University in 1894 and spent the next five years in business. His career as an artist began during a convalescence when, to amuse himself, he took up painting. Without Mr. Shrady's knowledge, several of these pictures were sent by his wife to one of the exhibitions of the National Academy of Design where they were accepted and sold. He then turned to modeling small figures of animals and his success with these caused him to determine upon sculpture as a life work.

He was elected a member of the National Sculpture Society and the Architectural League in 1902, the same year that he won the competition for the Grant memorial monument, which is to be unveiled in Washington, D. C., on April 27 of this year. Among his other works are the equestrian statue of Washington, Brooklyn, N. Y.; that of "William the Silent," made for the Holland Society of New York, and those of General Williams at Detroit and General Lee at Charlottesville, Va.

ization, including music and addresses by Herbert Adams, sculptor; Lloyd Warren, architect; Ernest Peixotto, painter, and the Rev. William Norman Guthrie, rector of St. Mark's in the Bowwerie.

The exhibition, which closes today, was made up of several of Borglum's small sculptures and photographs of his large works, together with a portrait in oil of the dead sculptor. The sculptures include the "One in a Thousand," a cowboy riding a bucking broncho; a small model of his equestrian statue of "Captain Bucky O'Neil"; the "Washington in 1753" in plaster; a marble bust of "Paul," a baby's head of exquisite charm; the "Burial on the Plains" in marble and "At Rest," a man lying prone on the ground with his horse standing beside him.

There are photographs of the memorial monument to ex-Mayor and Mrs. Schieren of Brooklyn, of the Governor Jacob Leisler monument in New Rochelle; of the equestrian statue of a "Pioneer" of General Gordon, and of the spirited group "Lassoing Wild Horses." In view of the beauty of this exhibition it is to be regretted that it could not be continued for a longer time.

Blondelle Malone's Garden Pictures

From England, France and Italy, Blondelle Malone has brought back a score of paintings of gardens from public or private parks that form a brilliant show in the Babcock Galleries through April 22. Brilliant is the fitting word for her pictures since roses are the chief floral ornaments of the gardens she has painted, roses in the full glory of color and form.

Architectural elements also enter into her schemes as in the gorgeous "A Well Head, Venice," with the wrought-iron work covered by a canopy of blooming red roses; in the "Temple of Love," in the three panels showing the "Priest Gardens at Verneuil," and the outdoor "Theatre at La Haye near Paris." That less gorgeously hued blooms appeal to her is shown by the delicately colored "Clematis and Wisteria," arched over a sunny pathway.

In addition to these public gardens Miss Malone has painted the private gardens of Lady Warwick, Mrs. Harry McCalmont and the Duke of Bedford, and the rose-embowered cottage of the Princess de Polignac, all in England and ripe with English garden charm. Her feeling for atmosphere is shown in the hot sky and air overhanging the Sicilian garden of "San Giovanni del Heremite," a building with Oriental domes that add to the exotic feeling of the canvas.

Harris Brown Portrays Canadians

Twelve of the leading figures in the national and business life of Canada, besides a noted New York surgeon born in that country, and an English officer on duty with two governors-general of Canada, are the subjects of the exhibition of "Great Canadians" by H. Harris Brown on view in the Fearon Galleries through April 29.

Since all of the originals of these portraits

are dominant figures in their respective worlds, Mr. Brown has made their upstanding characters reflect this quality in his canvases. Richard B. Angus, who was born in 1831; Lieut. Col. Sir Hugh Montagu Allan, C. V. O., who was young enough to serve in the World War, and Sir Vincent Meredith, president of the Bank of Montreal, are among the striking portraits.

Other portraits include a half-length seated figure of Adam Brown and another half-length of Sir William Mackenzie, the great railway builder. The Canadian-born surgeon, practicing in New York, is Dr. George David Stewart, and the English officer is Lord Richard Plantagenet.

There are also portraits, vigorous in color, of Sir Joseph Flavelle, Sir Frederick Williams-Taylor, Edson L. Pease, Sir Herbert Holt, president of the Royal Bank of Canada, and Senator Nathaniel Curry.

Ruston Vicaji's Water Colors

One's first impression of Ruston Vicaji's water colors, shown at the Ehrich Galleries until April 25, is of subdued brilliance in which clarity and freshness of tone play an important part. Most of his subjects are from Italy, although some are from the Alps, London and Spain. Mr. Vicaji is especially interesting when painting the clustered dwellings of the mountains, whose very antiquity has caused a blending of architecture with nature. The walls seem an integral part of the rocks to which they cling.

His portrayal of an ancient aqueduct bridging a valley is likewise typical of his feeling for the perfect harmony between the natural and artificial features of the Italian landscape. He paints Venice generally under a clear blue sky with emphasis on the mellow coloring of its walls. A notable feature is the verve and spirit with which he handles the colorful sails of the fishermen's boats.

The artist's talent for composition as well as color is evident in "A Castle in Spain," while delicacy and refinement of touch are manifest in his woodland scenes, "Toil" and "The Mushroom Gatherers." Mr. Vicaji is an English artist who has frequently exhibited with the British Water Color Society. A few years ago he made a number of paintings of California which were shown in Chicago. This exhibition is his introduction to New York.

Grace Drayton at Kingore's

Grace G. Drayton's paintings and drawings at the Kingore Galleries include a room devoted to her illustrations for children. Her chubby, red-cheeked boys and girls are well known among the youngest of the younger generation. They are shown in all the absorbing activities of house cleaning, fishing, holding earnest conversations and going sedately to church. Two of her most amusing little people appear as the "Duchess of Devonshire" and the "Blue Boy." The exhibition lasts until April 24.

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LONDON

No less than four portraits of Shakespeare will figure in the Burdett-Coutts Sale in May, each of which give a different aspect of the Bard of Avon. The portrait that originally came from the Lumley Collection shows him as of the dapper type with trimmed beard and moustache, while the Felton portrait depicts him beardless, and of fairer moustache than the other. Similar small discrepancies are to be found in the Zuccaro picture.

Mr. George Ambrose, who is retiring from the position of chief clerk at the National Gallery, has some interesting facts to tell of his experiences during the period of over forty years of office. It was due to his efforts that the Turner drawings, relegated for some thirty years to seclusion as in the nature of lumber, were brought to the light of day and given the prominence they deserved, and it was he who was responsible for the safeguarding of the treasures during the Fenian and the Suffragette outrages. He has seen horseguards mounted in the galleries to protect the pictures from possible depredations and spent many an anxious hour wondering how soon the rioting might not spread from Trafalgar Square to the treasure house itself. Apropos of such possibilities, it is disquieting to learn that our national museums and galleries are not insured, though the most careful precautions are taken to afford protection both from fire and from theft. The value of the contents is so fabulous that, even were the funds for insurance forthcoming, it would probably be difficult to find companies to undertake the risk.

Indeed this is no time for suggesting an increase of disbursements. The Geddes "economy axe" that has been busily cutting down in all departments has recommended a considerable reduction in the salary lists for the National Gallery, the National Portrait Gallery, the Wallace Collection and the leading museums. We shall have to go slow for some time to come.

At the Alpine Gallery there is now exhibiting an artist too long unrecognized, Joseph Southall. It is not that he is great as were his famous pre-Raphaelite brethren, but that he possesses charm, a charm particularly of pure, clear color. In this connection it is interesting to note that he goes to earth for his tints, crushing lapis-lazuli for his blues and porphyry for his purples, while for certain other tones the soil itself has furnished him with a medium. The colors of the pre-Raphaelites have stood time very well, in fact it would be easy to enumerate many a later master whose work has in the short interim changed much more considerably.

Rowlandsons fetch good prices at the sales-rooms whenever they come up, though the best figures are naturally given for those suitable for hanging. Others are, of course, by reason both of subject and treatment, the more suitable for the private drawer and these do not invariably meet with the same competition. At Christie's a few days ago, drawings bought thirty years ago for two or three pounds, went into a hundred.

—L. G.-S.

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MILWAUKEE

The opening of the ninth annual exhibition of the Wisconsin Painters and Sculptors was made the occasion of an art festival at the rebuilt Milwaukee Art Institute. There was a brilliant reception, followed by an "impressionist program" of music by the MacDowell Club. Speeches were made by Mayor Hoan and Samuel Owen Buckner, president of the Institute. There will be musicales every Sunday afternoon while the exhibition lasts, which will be until May 1. Two hundred and six works are shown, including thirteen pieces of sculpture. The jury of awards was composed of Walter Ufer and Gordon Saint Clair, painters; Emil R. Zettler, sculptor, and Essie Myers, applied arts. The Wisconsin Society of Applied Arts held its exhibition simultaneously in another part of the gallery.

Francisco Spicuzza, Milwaukee artist, received the Art Institute medal and \$100 for his painting entitled "Summer." A special medal, also carrying \$100, was awarded to George Oberteuffer for special attainment in the field of painting and for his contribution to Wisconsin art during his eighteen months' residence in Milwaukee. His picture, "Notre Dame de Paris," was placed *hors concours*. Honorable mention was given Susan Cressy for "Mid-Victorian," to Gustav Moeller for "Quarry in Winter," to Dudley Crafts Watson for "Poppies and Peonies," and special mention to Richard Holberg for "Provincetown Beach."

The sculpture medal went to Girolamo Piccoli for his portrait head of Samuel Possin. Special mention in sculpture was given to Louis Mayer for his portrait bust of Henry B. Snell (*hors concours*). Mr. Mayer has been for some years a resident of New York and so is not eligible to compete for medal awards.

In the exhibition of the Wisconsin Society of Applied Arts the James B. Bradford memorial prize, highest award, went to Elsa Ulbricht for her group of weavings and panels; first prize to Margaret Whitney for a group of textile designs; second prize to Gretchen Schmidt for exhibits in a variety of crafts; third prize to L. Irene Buck for individual pieces of Swedish weaving and honorable mentions to Anna Tyrrell for batik hangings, and Dorothy Fuhrman for textile designs.

Denver

The Denver Art Association's twenty-eighth annual spring exhibition met with decided success. Although the original intention was to exhibit only the works of Western artists, the association sent special invitations, to several other well-known artists. The place of honor was given to Eugene Francis Savage, of Ossining, N. Y., who sent beautifully painted nudes in a panel called "Pastoral," with a gold-leaf background. The panel received the medal of honor of the Architectural League of New York. Robert Henri contributes eight small woodland scenes in pastel; Bryson Burroughs, "Andromeda"; Henry Varnum Poor, "Study in Black"; F. W. Cuprien, a Harrisonesque canvas entitled, "The Golden Ray," and Jean Mannheim, portrait painter, shows versatility in his warm "Landscape."

William P. Henderson exhibits "Spring—Luceros," a dark but effective landscape. Three water colors by George Elbert Burr include "Spanish Peaks." Eight small oils by A. Morris are delicate in color but well handled. Allen True is represented by a spirited canvas entitled "Polo." J. I. McClymont shows a conservative portrait of the Reverend Samuel Garvin; D. D. Floyd Moylon exhibits a portrait, and there are good canvases by Robert Graham, William Silva, F. Drexel Smith, David Spivak, Wilbur Steele, Albert Bancroft, Paul K. Smith, R. W. Johnson, A. Carstens, Henry Read and Charles Frederick Ramus.

Women painters make a strong showing. Elizabeth Spalding exhibits both oils and water colors, and Grace Church Jones, Alice Craig, Helen Hoyt, Henrietta Bromwell, Claire Buzard, Eleanor Ormes, Elsie H. Haynes, an English painter; Margaret McKay Tee, Bertha Hendricks, Anne F. Bloomfield, Audrey Gross and G. P. and Margarete Overbeck are well represented.

The sculpture exhibit is small. The best piece is a portrait sketch of Mrs. Harry English by A. A. Weinman, of New York. Louis Jonas exhibits two animal groups, "Sucklings" and "Puma and Deer," and Robert Garrison a study of a negro.

—M. R. F. Valle.

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CINCINNATI

A loan exhibition of Dutch paintings arranged by the ladies' auxiliary committee of the Museum is being held in the Museum's galleries. The pictures come from the homes of some of the city's most discriminating private collectors. Examples in the display include Hals and Rembrandt as well as many of the more modern men such as Maris, Mesdag and Gorter.

At the Crafters' shop H. H. Wessel has been showing etchings and drawings. Mr. Wessel's work included a fine portrait of William H. Fry, and views of boats, bridges, trees and houses charmingly etched, besides pencil and chalk drawings and monotypes.

LOS ANGELES

The prize winners at the third International Print Makers' Exhibition, which closes in the middle of April, are as follows: Chamber of Commerce gold medal for best print, to John Platt for "The Giant Stride," H. W. O'Melveny prize, \$100, for the best etching, to Roy Partridge for "Mills Hall," Alson S. Clark prize for the best etching in color, to Alfred Hartley for "An Essex Valley," prize for the best American etching, offered by Mr. and Mrs. William Alanson Bryan (Mr. Bryan is curator of the Los Angeles Museum, where the show is held), to Ernest D. Roth for "Chartres." Honorable mentions were given a number of American and foreign etchers and makers of wood-block prints.

—A. A.

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SAN DIEGO

San Diego art lovers are finding the traveling exhibition of Western painters even more interesting than did the Los Angeles public. The California building of the San Diego Museum houses the display, which includes seventy-eight selected paintings by many of the foremost artists of the West. The showing of this collection marks a definite step forward in the self-realization of Western museums. From here it goes to San Francisco, Santa Fe, Seattle, Portland, Denver and Kansas City, the heads of the galleries in all of which cities are members of the Western Association of Art Museum Directors. The pictures will not finish their travels till some time in 1923.

One of the chief charms of the exhibition is that the paintings reflect something of the strength, the daring, the idealistic realism which might well be expected of artists of the West. The methods of interpretation by different artists often show most interesting varieties of treatment of the same subject. For instance, "In Balboa Park," by C. A. Fries, of San Diego, differs not so greatly in subject matter from Orrin White's "Eucalypti" as it differs in treatment. Landscapes and portraits make up the majority of the works, and among the portraits one of the most striking is that of Ezra Meeker, of Seattle, by Alonzo Victor Lewis. Mr. Meeker is ninety-two years old, and the rugged characteristics of the sitter, one of Seattle's old-timers, are well rendered.

Maynard Dixon's "The Navajos," with its faithful depiction of the colorful Southwest, and Joseph Henry Sharp's painting of an Indian irrigating a corn patch are among the outstanding works. Other good things are Roscoe Shrader's "Fog Wraiths," Albert Olson's "Oriental Poppies," Guy Rose's "The Sea," Marjory Hoffman Smith's "Decoration," E. Sievert Weinberg's "Her Oven" and "Summer Clouds," by A. B. Titus, secretary of the San Diego Art Guild. A fine character study is "Señor Martinez," by Will Schuster.

San Diego artists include Esther Stevens Barney, Martha M. Jones and Alice Klauber. Among the Portland art exhibitors are Sidney Bell, Clara J. Stephens and Dorothy Gilbert Wilson. Seattle is represented by Jeanie Walter, E. Tadama, Ambrose Patterson, Irma S. Merriam, Athan Maurulis and Edgar Forkner.

Exhibitors of Santa Fe include Joseph Bakos, O. E. Berninghaus, Blanche Grant, William Henderson, B. J. O. Nordfeldt, Sheldon Parsons, Willard Nash, Will Schuster, John Sloan and Theodore Van Soelen. Kansas City contributes work by Charles Wilimovsky, Norman Tolson, Marian Kibbey and Ethel Greenough Holmes. Among the Denver contributors are Albert B. Olson, Henry Read, Elizabeth Spalding and Allen True.

Charles Hetherington, landscape painter of Chicago and La Jolla, has been showing at the Little Gallery twenty-five paintings, mostly of scenes in and near La Jolla. His marines are particularly fine in color and atmosphere. The Michigan woods, where the artist also has a studio, are depicted with much insight.

CHICAGO

The Palette & Chisel Club is holding its twenty-sixth annual exhibition of paintings and sculpture at its new club house, 1012 North Dearborn street, during April. The thirty-three exhibits comprise a higher grade of work than has been shown in the larger exhibitions of the past. There is one canvas to each exhibitor and the single sculptor, David L. Hunter, shows a portrait in relief of Julius Regenstein and an unfinished sketch, "Vaudeville." The Modernist painting "Salome," after the manner of a mural decoration, by Oskar Gross, was awarded the Municipal Art League Prize of \$100. It is strong in drawing and simple in its color scheme.

There are good representations by the senior members, David L. Adam, John H. Carlsen, Harry L. Engle, J. Jeffrey Grant, Oskar Gross, Max Gundlach, Otto E. Hake, Edward J. Holslag, Arvid Nyholm, Carl Ouren, Ralph E. Power, Glen C. Sheffer, John A. Spelman and James Topping. The work of new members ranks high, including Charles H. Worcester's "Early Moonrise," Guy M. Chapel's "Spanish Cabildo," N. P. Steinberg's portrait of Charles Y. Knight, and pictures by Arild Weborg, Roy F. Spreter, C. Hamon Simmons, Joseph G. Chenoweth, Oscar B. Erickson, Frank J. Gavencky, Maurice Greenberg, Robert P. Kilbert, Fred T. Larson, Felix G. Schmidt, George Metze, Manchus C. Loomis and Martin Lungren.

The Chicago Society of Artists were guests of the club on April 11.

Carson Pirie Scott & Company's latest "art festival" was an exhibition of ninety-three paintings by Americans from the period of George Inness and Blakelock to the artists of today, and sculpture by Bessie Potter Vonnoh, at the Public Library of Joliet, Ill. The Art Department of the Woman's Club of Joliet co-operated. This is the fourth "festival" conducted by Erwin Barrie, of the firm's art section, the others having been held at Springfield, Aurora, and Rockford. The display included paintings by Murphy, Martin, Keith, Bruce Crane, Childe Hassam, F. C. Frieseke, Louis Kronberg, Guy Wiggins, Wilson Irvine, Louis Paul Dessar, Ernest Lawson, Robert Henri, Hovsep Pushman, John F. Carlson, Oliver Dennett Grover, Chauncey Ryder, E. Irving Couse, Karl A. Buehr, Pauline Palmer, Frederic M. Grant, Leon Gaspard, Richard Miller and Emil Carlsen. The Joliet Woman's Club purchased "Harvest," a decorative landscape by Grant, and eight canvases were sold to collectors.

I. Mortimer Block, a young Russian painter, has portraits and landscapes at the Marshall Field & Company Galleries. Together with idealized yet grotesque portraits of the prophets there is a collection of landscape sketches.

Boris Lovett-Lorski, sculptor, shares the April display at the Arts Club with Claggett Wilson, painter. Lorski's "Spring Madness," a centaur bearing a nymph, his profound "I Shall Rise," and a portrait in high relief of Dudley Crafts Watson are among his exhibits. Claggett Wilson's fifteen paintings inspired by "The Song of Solomon," recently shown in New York, and thirty-five realistic sketches of Spanish gypsies, bull fighters, models, dancers and "night moths" of the street are in the painter's display.

William Clusmann, Chicago painter, has landscapes and various subjects painted in Germany since the war on exhibition at the gallery of Newcomb, Macklin & Company.

—Lena May McCauley.

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DETROIT

The annual Exhibition of Paintings by American Artists was formally opened with a reception and private view on the evening of April 11. The exhibition will continue until May 30. There are about 200 pictures on view. In most instances but a single example represents each artist. John S. Sargent's "The Duchess of Sutherland" and "The Girl in the White Muslin Dress," are both displayed. The former is loaned to the Institute of Arts for its debut in America by Duveen Brothers. The following are some of the well known names to be seen again this year in the catalogue: Wayman Adams, Auerbach Levy, George Bellows, Frank W. Benson, Ernest L. Blumenschein, Hugh Breckenridge, Emil Carlsen, Mary Cassatt, E. Irving Couse, Arthur B. Davies, Paul Dougherty, F. C. Frieseke, Albert Groll, Robert Henri, Victor Higgins, Ernest Lawson, George Luks, Eugene Speicher, Gardner Symons and Rockwell Kent. Detroit artists are Julius Rolshoven, Myron Barlow, Frank Scott Clark, W. Greason, Percy Ives, Ivan Swift, Murray MacKay, Arthur A. Marschener and the Kryznowskys.

The two Toas painters, Blumenschein and Higgins, have placed their Indian subjects in a setting that combines to make a strong design. Prettier, but equally artistic, are the compositions of the figure by Karl Anderson in his "Orchid," Albert Sterner in "Gold Fish," Louis Kronberg in "Jaleo" and Edward Cucuel in "The Cup of Champagne." Of the portraits, "April" by Charles W. Hawthorne, "Katherine Rosen" by George Bellows, Charles Hopkinson's "Mary Senior," Rolshoven's "Portrait Study" and "Florentine," Speicher's "Head of a Young Woman," and, above all, Sargent's two examples, stand out distinctly from all the others. Sargent's "Girl in the White Muslin Dress" is a unique conception. The nearest approach to its manner is to be found in Whistler. But Sargent has a more satisfying sense of humanity.

There are several interesting still lifes. Of these "The China Fruit Basket" by J. T. Bloch, Emil Carlsen's "Blue and White" and especially Ben Foster's "Jar of Marigolds" are delightful. Of the landscapes, one of the strongest is Rockwell Kent's "Equinox" with its deer dashing across the foreground scarcely seen against the distant hills of practically the same color. Charles Woodbury's "Last Ray" takes us back to the rocky coast of New England. Symons has painted a strong landscape, John F. Carlson a typical sunny, impressionistic picture called "Afternoon Sun." Similarly bright and cheerful are the landscapes of Edward Dufner.

Seven of the artists who are associated with Paul Honoré in his studio at 4729 Fourth Avenue have an exhibition of their work.

PHILADELPHIA

The Philadelphia Water Color Society is holding its fifth annual exhibition to which only members may contribute at the Art Alliance. It is a good show in which groups by Berger Sandzen, René Clark, Howard Giles, Jessie Willcox Smith, Blanche Dillaye, Paul Gill, W. A. Hoffstetter, John J. Dull, Joseph Pennell, Devitt Welsh, Margaret Patterson, Fred Wagner, Alfred Hayward, Clara Madeira and Eleanor Palmer Williams stand out. The club is acquiring a nucleus for a permanent water color exhibition to be housed in the new museum. This year Florence Este's very beautiful "Late October," three of Lucy Conant's mountain studies and an illustration by F. Walter Taylor for "The Iron Woman" have been purchased. Contributors not already mentioned are Frederick Nunn, Edith Emerson, Catherine Toland Stewart, Mary Russell, Colton Ferrell, Catherine Wharton Morris, Susan Bradley, Herbert Pullinger, Alice Cushman, Elizabeth Ingham, Anna Whelan Betts and Blanche Greer.

The eight women painters exhibiting at the Art Club have been asked to continue this excellent show through "Artists' Week." Eleanor Abrams' work suggests some misty mid-region of dreams. Elizabeth Price's work is less imaginative, but exceedingly strong, handsome and well organized. A number of her canvases show scenes in Europe. Helen McCarthy's pictures are greatly diversified, vital and interesting. Lucile Howard has a number of romantic wind-swept landscapes, and also a study for a decoration in a music room. Isabel Branson Cartwright contributes most of the portraits, very ably executed. Cora Brooks shows beautiful floral studies and still lifes, as well as landscapes. Constance Cochran's strong landscapes were made in Maine. Fern Coppedge shows vigorous snowscapes, harbor views, and a spring scene. —Edith W. Powell.

Washington

The Society of Washington Artists, of which W. H. Holmes, curator of the National Gallery of Art, is president, opened its thirty-first annual exhibition in the Corcoran Gallery April 8. The first prize, a silver medal, went to Catharine C. Critcher, for a portrait of Glenn Madison Brown; the second, a bronze medal, to Felicie Waldo Howell, for a New England scene; honorable mention to Mary Gray for an interior, and a second honorable mention to Hattie Burdette for a still life. Dr. Holmes' "Spring," with graceful, dancing figures, is one of the striking landscapes. Sarah Monroe's picture of a girl in an arbor at Provincetown has the place of honor, opposite a winter landscape by Edgar Nye. S. Burtis Baker, winner of second prize in the biennial exhibition, is represented by a portrait, "Girl with Red Orange Scarf," and Richard Meryman by two landscapes. The exhibition as a whole is of a high order. —Helen Wright

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Ainslie Galleries, 615 Fifth Ave.—Landscapes by H. M. Fisher; paintings of North and South America by Rachel Hartley, through April.

Anderson Galleries, Park Ave. and 59th St.—First international exhibition of etchings under the auspices of the Brooklyn Society of Etchers, April 18-29; paintings by an unknown, April 18-29.

Arden Gallery, 590 Fifth Ave.—Portraits and paintings by Cecilia Beaux, to April 26.

Arlington Galleries, 274 Madison Ave.—Paintings by Henry R. Rittenberg, through April.

Art Center, 65-67 East 56th St.—"Good Taste in Dress for the Young Girl," to April 22; 24th annual exhibition of New York Society of Ceramic Arts.

Babcock Galleries, 19 East 49th St.—Garden paintings by Blondelle Malone, to April 22.

Belmaison Gallery, John Wanamaker's.—Antique decorative paintings and prints, to April 30.

Bookery Art Gallery, 14 West 47th St.—Paintings by Marco Zim, to April 29.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, sculptures, and drawings by Maurice Stern, to April 25.

Brooklyn Museum, Eastern Parkway.—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken Van Post; Benjamin West memorial exhibition; pictures illustrating camouflage and protective coloration by Abbott H. Thayer and Gerald H. Thayer; European embroideries.

Brown Robertson Galleries, 415 Madison Ave.—International wood block show, April 17-May 13.

Brunner Galleries, 43 East 57th St.—Paintings and sculpture by the Modern Artists of America, to April 30.

Gene Carr, Original drawings for the "Metropolitan Movies" at the Parish House of the Church of the Ascension, 12 West 11th St.—April 17-May 1.

Daniel Gallery, 2 West 47th St.—Oils and drawings by Charles Sheeler, to April 18; paintings by Louis Bouché, April 19-29.

Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charretton and original decorations in yellow and black by Wm. Fletcher White, to April 30.

Durand-Ruel Galleries, 12 East 51st St.—Paintings by Guillaumin, to April 22.

Ehrich Galleries, 707 Fifth Ave.—Selected group of early American portraits, including Charles Wilson Peale and his contemporaries, water colors by Ruston Vicaji, to April 25.

Fearon Galleries, 25 West 54th St.—Portraits by Harris Brown, to April 29.

Ferargil Galleries, 607 Fifth Ave.—Paintings by Hobart Nichols, April 17-29.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special exhibition by a group of younger American painters, to April 25.

Harlow Gallery, 712 Fifth Ave.—Bronzes of horses and dogs by Percy Rosseau, beginning April 17.

P. Jackson Higgs, 11 East 54th St.—Early Chinese porcelains and bronzes, through April.

Kennedy Galleries, 613 Fifth Ave.—Etchings, water colors and drawings by Troy Kinney, to May 6.

Keppel Galleries, 4 East 39th St.—Prints by Joseph Pennell, to May 6.

Kinsore Galleries, 668 Fifth Ave.—Decorative panels and screens by Robert Chanler, to April 21; portraits and paintings by Grace G. Drayton, to April 24; paintings of Arizona by George T. Cole, sculpture by Clare Sheridan, and portraits by Eyre de Lanux, April 17-29.

Knoedler Galleries, 556 Fifth Ave.—Etchings by Whistler, through April.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, to April 30.

John Levy Galleries, 559 Fifth Ave.—Paintings of field dogs by Percival Rosseau, beginning April 17.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.

Little Gallery, 4 East 48th St.—Special exhibition of hooked rugs and Calumet linen, April 17-29.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macheth Galleries, 450 Fifth Ave.—Thirtieth anniversary exhibition; group of paintings by Charles H. Davis, to April 22.

Majestic Art Gallery, Hotel Majestic.—Decorative screens, panels and paintings by Alberto Buccini, to May 11.

Marionette Theatre Studio, 27 West 8th St.—Paint-

ings by John Decker, to May 3.

Metropolitan Museum, Central Park at 82nd St.—Old English Prints; memorial exhibition of Abbott H. Thayer, to April 30; selected Japanese Prints.

Milch Galleries, 108 West 57th St.—Selected American paintings, April 17-29.

Montross Gallery, 550 Fifth Ave.—Special exhibition of contemporary art, to April 30.

Museum of French Art, 599 Fifth Ave.—Paintings, drawings and etchings by Odilon Redon, to May 1.

Mussmann Gallery, 144 West 57th St.—Contemporary American paintings, April 17-May 1.

National Academy of Design, 215 West 57th St.—97th Annual Exhibition, to April 23.

National Arts Club, 119 East 19th St.—Loan exhibition of American Paintings and Sculpture, to April 30.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30; "The Modern Etcher and the City," to April 30.

Pen and Brush Club, 134 East 19th St.—Portraits in oil, water color and pastel, to May 12.

Pratt Institute, Ryerson St., Brooklyn.—Water color renderings of interiors, to April 19.

Ralston Galleries, 4 East 46th St.—Special exhibition of XVIII century English portraits, Barbizon and modern American paintings, to April 30.

Rehn Galleries, 6 West 50th St.—Paintings by Walter Griffin, to April 22.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Salmagundi Club, 47 Fifth Ave.—Water colors, illustrations and etchings by members, to April 22, 2 to 6 P. M.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Sculptors' Gallery, 152 East 40th St.—Exhibition of contemporary American Art, beginning April 20.

Stern Gallery, 22 West 49th St.—Paintings by Louise Upton Brumback to April 22.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Whitney Studio Club, 147 West 4th St.—Annual Members' Show, to May 6.

Wildenstein Galleries, 647 Fifth Ave.—Sculpture and drawings by Jo Davidson.

Howard Young Galleries, 620 Fifth Ave.—Paintings by American and European masters.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The Luis Ruiz Collection of Spanish Antiques, after-

noons of April 19, 20, 21, 22.—First editions of modern authors, collected by William Macpherson and others, afternoons of April 17, 18.—The Luis Ruiz Collection of Spanish Antiques, afternoons of April 19, 20, 21, 22.

American Art Galleries, Madison Square South.—Etchings and engravings by Whistler, Zorn, Cameron and others from the Museum of Fine Arts, Boston, John Reid, Hans Hinrichs and others, evenings of April 19, 20.—Early American and Colonial furniture and hooked rugs collected by Mrs. F. H. Davis, after-

noons of April 20, 21, 22.—Etchings by Whistler, Zorn, Haden, Cameron, Bone and others from the collection of William M. Bullivant, evening of April 21.

Plaza Art Rooms, 5 East 59th St.—Oriental and domestic rugs, afternoons of April 20, 21, 22.

Rembrandts Lent to Fogg Museum

CAMBRIDGE, Mass.—Works by Rembrandt, including oil paintings, original drawings and etchings illustrating every important phase of the master's work, were shown in a loan exhibition at the Fogg Art Museum, Harvard University, from March 30 to April 12. Among the paintings was "Philemon and Baucis," lent by Otto H. Kahn. Other loaned canvases were "A Young Girl Standing in an Interior," formerly in the Simon collection. Berlin, and three portraits. Felix Warburg lent forty prints.

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